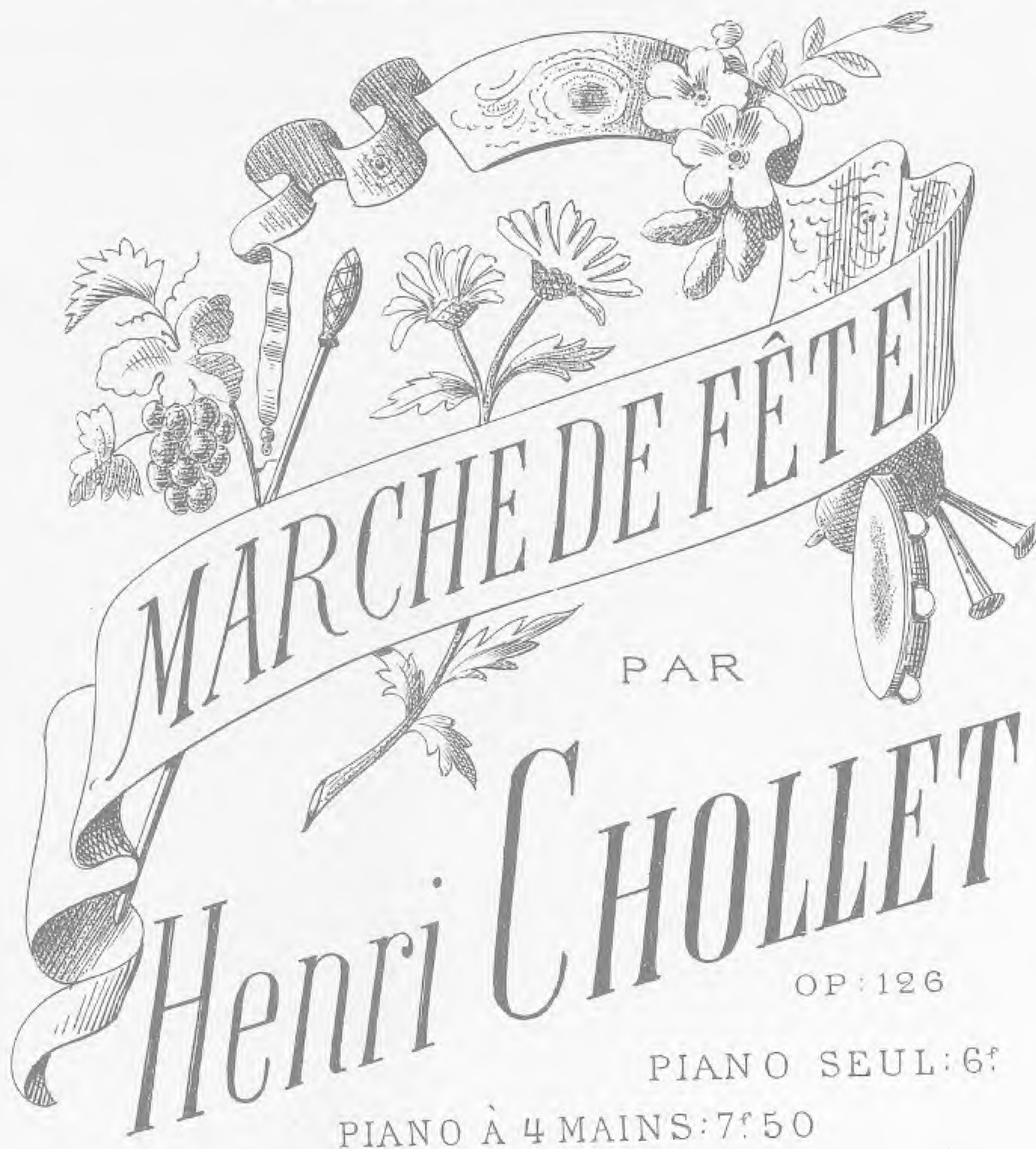


C.1895

*A Monsieur VICTOR LORY,  
Directeur de l'Echo des Orphéons.*



PARIS.

Maison des Religieuses de S<sup>t</sup> Charles 190, Rue Lafayette.

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à Monsieur Victor LORY,  
Directeur de l'ÉCHO DES ORPHÉONS.

## MARCHE DE FÊTE

**RÉDUCTION pour PIANO à 4 MAINS**

## HENRI CHOLLET.

Op. 126

## SECONDA

Allegro

## PIANO

*f marcato*



*sempre marcato*

Ped.

(\*) Cet accord ne doit être soutenu que par la pédale



à Monsieur Victor LORY,  
Directeur de l'ÉCHO DES ORPHÉONS

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# MARCHE DE FÊTE

RÉDUCTION pour PIANO à 4 MAINS

HENRI CHOLLET.

Op. 126.

Allegro

PRIMA

8

PIANO

*f marcato*

*sf*

8

*tr*

*sf*

8

*tr*

Ped.

8

1<sup>a</sup>

2<sup>a</sup>

*sf*

*sf*



*mf*

*f* *cresc*

*dim*

*a Tempo*

*suivre*

*f marcato*

*sf*



PRIMA

*legato*

*mf espress*

1<sup>a</sup> 2<sup>a</sup>

*f* *cresc*

*sf* *espressivo*

*a Tempo*

*poco rit dim dolce espressivo*

1<sup>a</sup> 2<sup>a</sup> 8

*f* *f marcato*

8

*f* *sf*



## SECONDA

The musical score is written for four hands on two staves. It begins with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first system shows a series of chords in the right hand and single notes in the left hand. The second system introduces triplets in both hands. The third system features a section marked *sf* (sforzando) and *f martelé* (forte, staccato), with a repeat sign. The fourth system continues with dense chordal textures. The fifth system shows a section with a crescendo hairpin. The sixth system concludes with a final *sf* (sforzando) marking and a repeat sign.



PRIMA

7

8

8

8

*Cavalièrement*

*martelé*

*f* *espress*

*espress* 1<sup>a</sup> 2<sup>a</sup> *ff*



## SECONDA

The musical score is written for four hands on a grand piano, with two staves per hand. The key signature is B-flat major (two flats). The tempo and style are indicated as *ff marcato* at the beginning. The score includes several measures of music with various dynamics and articulations. A section marked *sempre ff e marcato* appears in the second system. The score concludes with a *CODA* section. Pedal markings (*Ped.*) are present in the fifth system. The final measure of the coda is marked with a double bar line and a repeat sign.

*ff marcato*

*sf*

*sempre ff e marcato*

*sf*

*sf*

*Ped.*

*CODA*

*sf*



## PRIMA

9

First system of musical notation. The left hand (treble clef) plays a series of chords and single notes, marked *ff marcato*. The right hand (bass clef) plays a series of chords and single notes, marked *sf* with an accent. The key signature is two flats (B-flat and E-flat).

Second system of musical notation. The left hand (treble clef) plays a series of chords and single notes, marked *sf* and *sf*. The right hand (bass clef) plays a series of chords and single notes, marked *sf* and *sf*. The key signature is two flats (B-flat and E-flat).

Third system of musical notation. The left hand (treble clef) plays a series of chords and single notes, marked *sf* and *sf*. The right hand (bass clef) plays a series of chords and single notes, marked *sf* and *sf*. The key signature is two flats (B-flat and E-flat).

Fourth system of musical notation. The left hand (treble clef) plays a series of chords and single notes, marked *sf* and *sf*. The right hand (bass clef) plays a series of chords and single notes, marked *sf* and *sf*. The key signature is two flats (B-flat and E-flat).

Fifth system of musical notation. The left hand (treble clef) plays a series of chords and single notes, marked *sf* and *sf*. The right hand (bass clef) plays a series of chords and single notes, marked *sf* and *sf*. The key signature is two flats (B-flat and E-flat).

Sixth system of musical notation. The left hand (treble clef) plays a series of chords and single notes, marked *sf* and *sf*. The right hand (bass clef) plays a series of chords and single notes, marked *sf* and *sf*. The key signature is two flats (B-flat and E-flat).

## CODA

8

Ped.